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Mark Hengerer, Robert Selinger, Hildegard Renner (Hg.)

Materialien zur Krönung Ferdinands III. zum römisch-deutschen König in Regensburg 1636

Die *MISSA CORONATIONIS* von Giovanni Valentini
Teiledition – Partitur in modernen Schlüsseln



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GIOVANNI VALENTINI

(1582/83 – 1649)

MISSA CORONATIONIS

Missa Coronationis

Kyrie

Giovanni VALENTINI

Hrsg. Robert Selinger

This musical score is for a Kyrie eleison, featuring a variety of instruments and vocalists. The score is written in common time (C) and includes the following parts:

- Tromba 1ma, 2da, 3tia:** Three trumpet parts, mostly playing rests with some melodic lines in the final measure.
- Cornetto 1mo Con:** A cornetto part, mostly playing rests with some melodic lines in the final measure.
- Violino 1mo Con, Violino 2do Con:** Two violin parts, mostly playing rests with some melodic lines in the final measure.
- Canto 1mo Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
- Canto 2o Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, Ky - ri -
- Alto Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, e - lei - son,
- Tenore 1mo Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son,
- Tenore 2do Con:** A vocal part with lyrics: Ky - ri - e e - lei - son,
- Basso 1mo Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
- Basso 2do Con:** A vocal part with lyrics: Ky - ri - e e - lei - son, Ky - ri - e e -
- Organo:** An organ part with a continuous melodic line.
- DMC:** A double bass part with a continuous melodic line.

The score includes a variety of musical notation, including rests, eighth notes, quarter notes, and half notes. The lyrics are written below the vocal parts.

6

Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son.

e e-lei-son, e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son, e-lei-son.

Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son.

Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son.

Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son.

Ky-ri-e e-lei-son, e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son.

lei-son, Ky-ri-e e-lei-son. Chri-ste e-lei-son, Chri-ste e-lei-son.

6 43 5 5 b 43

6 43 5 5 b 43

12

43

43

17

Ky-ri - e e-lei - son, Ky-ri - e e-lei - son,

Ky-ri - e e-lei - son, Ky-ri -

Ky-ri - e e-lei - son, e - lei - son,

Ky-ri - e e-lei - son, Ky-ri - e e-lei - son, Ky-ri - e e-lei - son,

Ky-ri - e e-lei - son,

Ky-ri - e e-lei - son, Ky-ri - e e-lei - son,

Ky-ri - e e-lei - son, Ky-ri - e e-

6 6 43

6 6 43

22

26

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

e - - - lei - - - son.

lei - son, e - lei - - - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Gloria

Tromba 1ma
 Tromba 2da
 Tromba 3tia
 Cornetto 1mo Con
 Violino 1mo Con
 Violino 2do Con
 Canto 1mo Con
 Canto 2o Con
 Alto Con
 Tenore 1mo Con
 Tenore 2do Con
 Basso 1mo Con
 Basso 2do Con
 Organo
 DMC

Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun - ta - - tis, bo-nae vo-lun - ta -
 Et in ter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - tis, bo-nae vo-lun-ta -

6 43#

7

8

A - do - ra - mus

A - do - ra - mus

A - do - ra - mus

Lau - da - mus te, be - ne - di - ci - mus te, A - do - ra - mus

Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus, a - do - ra - mus

tis. A - do - ra - mus

tis. A - do - ra - mus

6 8 7 8 7 8 7 3 4 3

6 5 # #

6 5 # #

13

te,
glo - ri - fi - ca mus te,
te,
glo - ri - fi - ca - mus te,
te,
te,
te,
te,
te,
te,
te,

17

glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te.

ca - mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

43

21

The musical score for page 21 is written in 3/4 time. It consists of several systems of staves. The first system has three staves, each starting with a treble clef and a key signature of one sharp (F#). The second system has two staves, each starting with a treble clef and a key signature of one sharp. The third system has two staves, each starting with a treble clef and a key signature of one sharp. The fourth system has two staves, each starting with a treble clef and a key signature of one sharp. The fifth system has two staves, each starting with a treble clef and a key signature of one sharp. The sixth system has two staves, each starting with a treble clef and a key signature of one sharp. The seventh system has two staves, each starting with a treble clef and a key signature of one sharp. The eighth system has two staves, each starting with a bass clef and a key signature of one sharp. The ninth system has two staves, each starting with a bass clef and a key signature of one sharp. The tenth system has two staves, each starting with a bass clef and a key signature of one sharp. The lyrics 'Gra ti - as a gi mus ti - bi,' and 'Gra - ti - as' are written under the vocal staves.

Gra ti - as a gi mus ti - bi,

Gra - ti - as

25

a - gi-mus ti - bi,
 pro - pter ma - gnam
 pro - pter ma - gnam
 pro - pter

29

glo - ri - am tu - am,

glo - ri - am tu - am, glo - ri - am

glo - ri - am tu - am, glo - ri - am tu - am,

glo - ri - am tu - am,

glo - ri - am tu - am

ma - gnam glo - ri - am tu - am,

pro - pter ma - gnam glo - ri - am

33

glo - ri - am tu - - - am,

tu - am, glo - ri - am tu - - - am,

glo - ri - am tu - - - am,

glo - ri - am tu - - - am,

glo - ri - am glo - ri - am tu - - - am,

glo - ri - am, glo - ri - am tu - - - am,

tu - am, glo - ri - am tu - - - am,

43

43

37

Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens, Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne De-us, Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne, De-us Rex cae-le-stis, De-us pa-ter om-ni-potens.

Do-mi-ne, De-us Rex cae-le-stis, de-us pa-ter om-ni-potens.

6 43 6 43

6 43 6 43

43

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

6

6

6

6

6

6

6

48

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

Do-mi-ne De-us, Ag-nus De - i, Fi - li - us Pa - tris;

6 6 6 6 43

6 6 6 6 43

54

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis;

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis;

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

qui tol - lis pec - ca - ta mun - di, mi - se -

qui tol - lis pec - ca - ta mun - di, mi - se -

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

6 6 7 6 5

6 6 7 6 5

60

qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem,

qui tol - lis pec - ca - ta mun - di, - - - su - sci - pe de - pre - ca - ti - o - nem,

bis; qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

re - re no - bis; qui tol - lis pec - ca - ta mun - di

re - re no - bis; qui tol - lis pec - ca - ta mun - di

no - bis; qui tol - lis pec - ca - ta mun - di, sus - ci - pe

no - bis; qui tol - lis pec - ca - ta mun - di, sus - ci - pe

6 6 6 7 6# b

6 6 6 7 6# b

66

sus - ci-pe de-pre-ca-ti - o - nem no - stram;

sus - ci-pe de-pre-ca-ti - o - nem no - stram;

o - nem no - stram

sus - ci-pe de-pre - ca-ti-o-nem no - stram; qui se - des ad dex - te - ram

sus - ci-pe de-pre - ca-ti-o-nem no - stram; qui se - des ad dex - te - ram

de-pre - ca-ti - o - nem no - stram; qui se - des ad dex - te - ram

de-pre - ca-ti - o - nem no - stram; qui se - des ad dex - te - ram

5 6 3# 4 3# #

5 6 3# 4 3# #

[illegible]

75

79

bis. Quo - ni - am Tu so - lus San - ctus, Tu so - lus

bis. Quo - ni - am Tu so - lus San - ctus, Tu so - lus

bis. Tu so - lus Do - mi - nus,

bis. Tu so - lus Do - mi - nus, Tu so -

bis. Quo - ni - am Tu so - lus Sanc - tus,

bis. Quo - ni - am Tu so - lus Sanc - tus, Tu so -

43# # b

43# # b

83

87

91

cum Sancto Spiritu in gloria,
 cum Sancto Spiritu
 in gloria,
 6 # b #

95

in glo - ri - a,

in glo - ri - a

in glo - ri - a,

b

b

99

De - i Pa - - -

De - i Pa - - - tris,

De - i

in glo - ri - a, De - i

De - i Pa - - - tris,

b

103

116

The musical score for page 116 of 'Die Missa Coronationis' by Giovanni Valentini is presented in a multi-staff format. The top system consists of three staves: a vocal line (treble clef) with a 'p' dynamic marking, and two piano accompaniment staves (treble and bass clefs). The bottom system consists of seven staves: four vocal staves (treble clefs) and three piano accompaniment staves (treble and bass clefs). The score is divided into five measures. The first measure shows the vocal line with a 'p' dynamic marking. The second measure shows the vocal line with a 'p' dynamic marking. The third measure shows the vocal line with a 'p' dynamic marking. The fourth measure shows the vocal line with a 'p' dynamic marking. The fifth measure shows the vocal line with a 'p' dynamic marking. The piano accompaniment staves provide harmonic support for the vocal lines.

121

The musical score is arranged in four systems, each with two staves (Soprano and Alto in the first two systems, Tenor and Bass in the last two). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "A - - - men, a -".

Measure 121: Soprano and Alto staves have a whole rest. Tenor and Bass staves have a whole note G4.

Measure 122: Soprano and Alto staves have a whole rest. Tenor and Bass staves have a whole note G4.

Measure 123: Soprano and Alto staves have a whole rest. Tenor and Bass staves have a whole note G4.

Measure 124: Soprano and Alto staves have a whole rest. Tenor and Bass staves have a whole note G4.

48

129

a - - - men, a -

a - - - - - men, a - - - -

men, a - - - - men, a -

men, a - - - - -

a - - - - - men, a - - - - men, a -

men, a - - - - men, a -

a - - - - - men, a - - - - -

b 43

b 43

[illegible]

Credo

Tromba 1ma
 Tromba 2da
 Tromba 3tia
 Cornetto 1mo Con
 Violino 1mo Con
 Violino 2do Con
 Canto 1mo Con
 Canto 2o Con
 Alto Con
 Tenore 1mo Con
 Tenore 2do Con
 Basso 1mo Con
 Basso 2do Con
 Organo
 DMC

Et ter - rae, et ter - rae,
 Et ter-rae, et ter - rae,
 Et ter - rae,
 Et ter-rae, et ter - rae,
 Et ter - - - rae, vi - si -
 Pa - trem om-ni-po - ten-tem fac-to-rem cae-li et ter - rae,
 Et ter - - - rae,

Pa - trem om-ni-po - ten-tem fac-to-rem cae-li et ter - rae,
 Et ter - - - rae,

6

8

Et in un - um Do - mi-num

Et in un - um Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

8

bi - li-um om - ni - um et in - vi - si - bi - li - um, Et in u - num Do - mi-num

Et in u - num Do - mi-num

Et in u - num Do - mi-num

4 #

7 6 #

7 6

4 #

7 6 #

7 6

Je - sum Chri - stum, Je - sum Chri - stum, Fi - li - um De -

Je - su Chri - stum, Je - sum Chri - stum, Fi - li - um De - i

Je - sum Chri - stum, Fi - li - um De - i

Je - sum Chri - stum, Je - sum Chri - stum Fi - li - um De - i

Je - sum Chri - stum, Je - sum Chri - stum, Fi - li - um De - i

Je - sum Chri - stum, Fi - li - um De - i u - ni -

Je - sum Chri - stum, Fi - li - um De -

♯ 6^b 5 6

♯ 6^b 5 6

22

tum

et ex Pa - tre na - - - - -

4 ♯ 4 3

4 ♯ 4 3

27

an - te om - ni - a

tum an - te om - ni - a sae - - -

32

sae - - - cu - la.

cu - la.

De - um de De - o,

4 # # 6 #

37

De - um ve - rum de De - o

De - um ve - rum de De - o

lu - men de lu - mi - ne,

De - um ve - rum de De - o ve - ro,

De - um

De - um ve - rum de de - o ve - ro,

42

ve - ro, De - um ve - ro de De - o ve - ro,

ve - ro, De - um ve - ro de De - o ve - ro,

De - um ve - rum de De - o ve - ro, de De - o ve - ro,

De - um ve - rum de De - o ve - ro, de De - o ve - ro,

De - um ve - rum de De - o ve - ro, de De - o ve - ro,

ve - rum de De - o ve - ro, de De - o ve - ro,

De - um ve - rum de De - o ve - ro,

47

per quem om-ni-a fac-ta sunt.

per quem om-ni-a fac-ta sunt.

per quem om-ni-a fa-cta sunt.

per quem om-ni-a fa-cta sunt.

per quem om-ni-a fac-ta sunt.

ge-ni-tum, non fac-tum, con-sub-stan-ti-a - lem Pa-tri: per quem om-ni-a fac-ta sunt.

ge-ni-tum, non fac-tum, con-sub-stan-ti-a - lem Pa-tri: per quem om-ni-a fac-ta sunt.

4 3 6 b 3 4 3

4 3 6 b 3 4 3

et pro-ter nostramsa - lu-tem de-scen - dit de cae - lis.

et propter nostramsa - lu-tem de-scen - dit, de-scen - dit de cae - lis.

de-scen - dit, de-scen - dit de cae - lis.

et propter nostramsa - lu-tem de-scen - dit de cae - lis.

Qui pro-pter nos ho-mi-nes de-scen - dit de cae - lis, de-scen - dit de cae-lis.

Qui pro-pter nos ho-mi-nes de-scen - dit de cae - lis, de-scen - dit de cae - lis.

Qui pro-pter nos ho-mi-nes de-scen - dit de cae - lis, de-scen - dit de-cae - lis.

61

Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne:

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne:

Et in-car-na-tus est de Spi-ri-tu San-cto

Et in-car-na-tus est de Spi-ri-tu San-cto Ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est.

Et in-car-na-tus est de Spi-ri-tu San-cto et ho-mo fac-tus est.

Et in-car-na-tus est de Spi-ri-tu San-cto et ho-mo fac-tus est.

Et in-car-na-tus est de Spi-ri-tu San-cto

Figured bass notation (organ part):

4 3 # 4 3 6 5 4 # 8 7 b 4 #

4 3 # 4 3 6 5 4 # 8 7 b 4 #

68

75

82

et re - sur - re - xit ter - ti -

ter - ti -

ter - ti -

ter - ti -

ter - ti -

ter - ti -

ter - ti -

ter - ti -

ter - ti -

86

a di - e, et re - sur - re - xit

a di - e,

a di - e,

a di - e,

a di - e,

a di - e,

a di - e,

a di - e,

a di - e,

96

cun - dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras, se -

se - cun - dum Scri - ptu - ras,

se - cun - dum Scri - ptu - ras

8

6

6

6

101

Se - cun - dum Scri -

se - cun - dum Scri -

se - cun - dum Scri -

cun - dum Scri - ptu - ras, se - cun - dum Scri -

se - cun - dum Scri - ptu - ras, se - cun - dum Scri -

cun - dum Scri - ptu - ras, se - cun - dum Scri -

se - cun - dum Scri - ptu - ras,

6 5 6 6

106

ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras,

ptu - ras, se - cun - dum Scri - ptu - ras, et a -

se - cun - dum Scri - ptu - ras, et a -

6

6

111

scen - dit in cae - lum,
 acen - dit in cae - lum,
 et a -
 Et a -

4 ♯

4 ♯

116

scen - dit in cae - lum,

scen - dit in cae - lum,

et a - scen - dit in

et a - scen - dit in

et a - scen - dit in cae - - - lum, et a - scen - dit in

et a - scen - dit in cae - - - lum, et a - scen - dit in

Et a - scen - dit in cae - - - lum, et a - scen - dit in

cae - - - lum, in Cae - lum, in cae -

cae - - - lum, in cae - lum, in

et a - scen - dit in cae - - - lum, %

et a - scen - dit in cae - - - lum, %

127

caele - lum, se - det ad dex - te - ram,

caele - lum, se - det ad dex - te - ram,

caele - lum, se - det ad dex - te - ram,

lum, in cae - lum, se - det ad dex - te - ram, se - det ad

caele - lum, se - det ad dex - te - ram

Se - det ad dex - te - ram Pa -

Se - det ad dex - te - ram Pa -

se - det ad dex - te - ram Pa - - - tris.

se - det ad dex - te - ram Pa - - - tris

se - det ad dex - te - ram Pa - tris, Pa - tris.

dex - te - ram Pa - tris, Pa - - - tris.

Pa - tris, ad dex - te - ram Pa - tris.

tris, Pa - - - tris.

tris, se - det ad dex - te - ram Pa - tris.

Et i - te-rum ven-tu-rus est ju - di - ca-re vi - vos et mor - tu - os, cu - ius reg - ni non e - rit

Et i - te-rum cum glo - ri - a, ju - di - ca-re vi - vos et mor - tu - os, cu - ius re - gni non e -

Ven-tu - rus est ju - di - ca-re vi - vos et mor - tu - os,

Et i - te-rum ju - di - ca-re vi - vos et mor - tu - os, cu - ius re -

Ven-tu - rus est cum glo - ri - a, ju - di - ca-re vi - vos et mor - tu - os,

Cum glo - ri - a, ju - di - ca-re vi - vos et mor - tu - os,

Ven-tu - rus est ju - di - ca-re vi - vos et mor - tu - os,

5 5 6 7 6 #

5 5 6 7 6 #

143

fi - nis, cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis.

rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis.

gni non e - rit fi - nis, cu - ius re - gni non e - rit, non e - rit, non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis.

Et in Spi - ri - tum San - - - ctum, Do - mi - num

The musical score consists of 14 staves. The first three staves are vocal parts (Soprano, Alto, Tenor) in treble clef. The next two staves are vocal parts (Bass, Tenor) in treble clef. The following two staves are vocal parts (Soprano, Alto) in treble clef. The next two staves are vocal parts (Bass, Tenor) in treble clef. The final four staves are instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass) in bass clef. The score is in 3/4 time and G major. The lyrics are: "Et in Spi - ri - tum San - - - ctum, Do - mi - num".

154

et vi - vi - fi - can - - - - - tem

159

qui ex Pa - tre Fi - li - o - que pro ce -

43

164

Si - mul a -

dit. Qui cum Pa - tre et Fi - li - o su - mul a -

169

do - ra - tur, si - mul a - do - ra - tur, do - ra - tur, si - mul a - do - ra - tur, Et

4 # # 4 # b

4 # # 4 # b

174

Qui lo - cu - tus est per pro - phe - tas.

Qui lo - cu - tus est per pro - phe - tas. Et

tur: Qui lo - cu - tus est per pro - phe - tas. Et

tur: Qui lo - cu - tus est per pro - phe - tas. Et

Qui lo - cu - tus est per pro - phe - tas.

Qui lo - cu - tus est per pro - phe - tas.

184

et a - po - sto - li - cam Ec - cle - si -

u - nam san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

et a - po - sto - li - cam Ec - cle - si -

u - nam san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

u - nam san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

et a - po - sto - li - cam Ec - cle - si -

et a - po - sto - li - cam Ec - cle - si -

4 #

4 #

190

am.

am.

am.

am. Con fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - um,

am.

am.

7 6 # # 4 # #

7 6 # # 4 # #

48

re-sur-rec-ti-o-nem mor-tu-o-rum, mor-tu-o-rum,

re-surr-ec-tio-o-nem mor-tu-o-rum, mor-tu-o-rum,

mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

cto re-sur-rec-ti-o-nem mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

re-sur-rec-ti-o-nem mor-tu-o-rum,

204

209

ven - tu - ri sae - cu - li, ven - tu - ri

ven - tu - ri - Sae - cu - li, ven - tu - ri,

ven - tu - ri sae - cu - li, ven - tu - ri -

ven - tu - ri sae - cu - li, ven - tu - ri

ven - tu - ri sae - cu - li, ven - tu - ri,

ven - tu - ri sae - cu - li, ven - tu - ri,

ven - tu - ri sae - cu - li,

5

5

214

sae - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

sae - tu - ri sae - cu - li.

sae - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

The musical score for page 219 consists of several systems of staves. The first system has three treble staves and two bass staves. The second system has two treble staves. The third system has two treble staves. The fourth system has two treble staves. The fifth system has two treble staves. The sixth system has two treble staves. The seventh system has two treble staves. The eighth system has two treble staves. The ninth system has two treble staves. The tenth system has two treble staves. The eleventh system has two treble staves. The twelfth system has two treble staves. The thirteenth system has two treble staves. The fourteenth system has two treble staves. The fifteenth system has two treble staves. The sixteenth system has two treble staves. The seventeenth system has two treble staves. The eighteenth system has two treble staves. The nineteenth system has two treble staves. The twentieth system has two treble staves. The twenty-first system has two treble staves. The twenty-second system has two treble staves. The twenty-third system has two treble staves. The twenty-fourth system has two treble staves. The twenty-fifth system has two treble staves. The twenty-sixth system has two treble staves. The twenty-seventh system has two treble staves. The twenty-eighth system has two treble staves. The twenty-ninth system has two treble staves. The thirtieth system has two treble staves. The thirty-first system has two treble staves. The thirty-second system has two treble staves. The thirty-third system has two treble staves. The thirty-fourth system has two treble staves. The thirty-fifth system has two treble staves. The thirty-sixth system has two treble staves. The thirty-seventh system has two treble staves. The thirty-eighth system has two treble staves. The thirty-ninth system has two treble staves. The fortieth system has two treble staves. The forty-first system has two treble staves. The forty-second system has two treble staves. The forty-third system has two treble staves. The forty-fourth system has two treble staves. The forty-fifth system has two treble staves. The forty-sixth system has two treble staves. The forty-seventh system has two treble staves. The forty-eighth system has two treble staves. The forty-ninth system has two treble staves. The fiftieth system has two treble staves. The fifty-first system has two treble staves. The fifty-second system has two treble staves. The fifty-third system has two treble staves. The fifty-fourth system has two treble staves. The fifty-fifth system has two treble staves. The fifty-sixth system has two treble staves. The fifty-seventh system has two treble staves. The fifty-eighth system has two treble staves. The fifty-ninth system has two treble staves. The sixtieth system has two treble staves. The sixty-first system has two treble staves. The sixty-second system has two treble staves. The sixty-third system has two treble staves. The sixty-fourth system has two treble staves. The sixty-fifth system has two treble staves. The sixty-sixth system has two treble staves. The sixty-seventh system has two treble staves. The sixty-eighth system has two treble staves. The sixty-ninth system has two treble staves. The seventieth system has two treble staves. The seventy-first system has two treble staves. The seventy-second system has two treble staves. The seventy-third system has two treble staves. The seventy-fourth system has two treble staves. The seventy-fifth system has two treble staves. The seventy-sixth system has two treble staves. The seventy-seventh system has two treble staves. The seventy-eighth system has two treble staves. The seventy-ninth system has two treble staves. The eightieth system has two treble staves. The eighty-first system has two treble staves. The eighty-second system has two treble staves. The eighty-third system has two treble staves. The eighty-fourth system has two treble staves. The eighty-fifth system has two treble staves. The eighty-sixth system has two treble staves. The eighty-seventh system has two treble staves. The eighty-eighth system has two treble staves. The eighty-ninth system has two treble staves. The ninetieth system has two treble staves. The ninety-first system has two treble staves. The ninety-second system has two treble staves. The ninety-third system has two treble staves. The ninety-fourth system has two treble staves. The ninety-fifth system has two treble staves. The ninety-sixth system has two treble staves. The ninety-seventh system has two treble staves. The ninety-eighth system has two treble staves. The ninety-ninth system has two treble staves. The hundredth system has two treble staves.

224

A - - - men, a -

A - - - men, a -

229

a - men, a - - - - - men.
 a - men, a - men.
 a - men, a - men, a - men.
 a - men, a - - - - - men.
 a - men, a - - - - - men.
 a - - - - - men, a - - - - - men.
 a - men, a - - - - - men, a - men.
 a - - - - - men, a - - - - - men.

Sanctus - Benedictus

Tromba 1ma

Tromba 2da

Tromba 3tia

Cornetto 1mo Con

Violino 1mo Con

Violino 2do Con

Canto 1mo Con

Canto 2o Con

Alto Con

Tenore 1mo Con

Tenore 2do Con

Basso 1mo Con

Basso 2do Con

Organo

DMC

Do-mi-nus De-us Sa-ba-oth, San - ctus, san - ctus, Do-mi-nus De-us Sa - ba-oth,

Sanctus, sanctus, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa - ba-oth,

Do-mi-nus

San - ctus, san - ctus,

Do-mi-nus De-us Sa-ba-oth, San - ctus, san - ctus,

Do-mi-nus De-us Sa - ba-oth, Do-mi-nus

San - ctus, san - ctus, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa - ba-oth, Do-mi-nus De-us

6

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-ra, et ter-

Do-mi-nus De-us Sa-ba-oth. ple-ni-sunt cae-li et ter-ra, et ter-

De-us Sa-ba-oth Ple-ni sunt cae-li et ter-ra, et ter-

Do-mi-nus De-us Sa-ba-oth. Ple-ni-sunt cae-li et ter-

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-

De-us Sa-ba-oth. Ple-ni sunt cae-li et

Sa-ba-oth. Ple-ni sunt cae-li et

43

43

11

ra glo - ri-a tu - a.

ra glo - ri-a tu - a.

ra glo - ri-a, glo - ri-a tu - a.

ra glo - ri-a, glo - ri-a tu - a.

ra glo - ri-a, glo - ri-a tu - a.

ter - ra glo - ri-a tu - a.

ter - ra glo - ri-a tu - a.

76 56 343

76 56 343

17

8

6 4 3

6 4 3

21

6 43

6 43

26

O - san - na in ex - cel - sis,

O - san - na in ex - cel - sis,

O - san - na

O - san - na

31

O - san - na,
O - san - na
O - san -
o - san -
in ex - cel - sis, o - san - na,
in ex - cel - sis, o - san - na
in ex - cel - sis, o - san - na

36

41

in ex - cel - sis,

in ex -

in ex - cel - sis,

in ex - cel - sis,

in ex -

in ex - cel - sis, in ex -

in ex - cel - sis, in ex - cel - sis,

45

in ex - cel - sis.

cel - sis, in ex - cel - sis.

in ex - cel - sis, in ex - cel - sis.

in ex - cel - sis.

cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis.

in ex - cel - sis.

49

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

56

O - san - na, O - san - na, in ex - cel - sis.

O - san - na, o - san - na, in ex - cel - sis.

Agnus Dei

Tromba 1ma
 Tromba 2da
 Tromba 3tia
 Cornetto 1mo Con
 Violino 1mo Con
 Violino 2do Con
 Canto 1mo Con
 Canto 2o Con
 Alto Con
 Tenore 1mo Con
 Tenore 2do Con
 Basso 1mo Con
 Basso 2do Con
 Organo
 DMC

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re,
 A - gnus De - i qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re,
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re,
 6 ♯ ♭ 7 8 4♯ ♯ 6 5 4 3
 6 ♯ ♭ 7 8 4♯ ♯ 6 5 4 3

7

mi - se - re - re no - bis. Qui tol - lis pec -

mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis pec -

mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis

mi - se - re - re no - bis. A - gnus De - i qui tol - lis mec -

mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i qui tol - lis

mi - se - re - re, mi - se - re - re no - bis. a - gnus De - i qui tol - lis

mi - se - re - re no - bis. qui tol - lis

6 5 4 3 6 5 4 3

ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis.

7 8 4# # 6 5 4 3 6 5 4 #

7 8 4# # 6 5 4 3 6 5 4 #

19

A - gnus De - i qui tol - lis pec - ca - - - ta mun - di,

6 4 3

6 4 3

A - gnus De - i qui tol - lis pec - ca - - - ta mun - di,

31

Do - na no - bis

Do - na no - bis pa - cem,

Do - na no - bis

36

pa - cem, pa - cem,

pa - cem,

pa - cem

Pa - cem,

do - na no - bis, do - na

Do - na no - bis,

do - na

40

pa - cem, do - na

pa - cem, do - na -

pa - cem,

no - bis pa - cem,

do - na no - bis pa - cem,

no - bis, do - na no - bis pa - cem,

44

no - bis

no - bis pa cem,

pa - cem, do - na

pa - cem, do - na

do - na no - bis

do - na no - bis,

6

6

48

pa cem, pa

do - na no - bis pa - - -

Do - na no - bis % pa -

no - bis, do - na no - bis pa -

no - bis, do - na no - bis pa - - -

pa - cem do - na no - - - bis pa -

do - na no - - - bis pa -

43

43

52

The musical score for page 52 consists of the following parts:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass, each with the lyrics "cem,".
- Instrumental Parts:** Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba.
- String Parts:** Violin I, Violin II, Viola, and Cello/Double Bass.

The score is in 4/4 time and G major. The vocal parts enter in the first measure with a half note. The instrumental parts enter in the second measure with a half note. The string parts enter in the third measure with a half note.

56

The musical score for page 56 is written for a large ensemble. It features multiple staves, including vocal staves and instrumental staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is organized into systems, with some staves containing melodic lines and others containing harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written for a large ensemble, including multiple staves for voices and instruments.

60

do - - na no - - bis, do - - na

do - - na no - - bis, do - - na

5

64

pa - cem, pa - cem, pa - cem, pa - cem,

no - bis, do - na no - bis pa - cem,

no - bis, do - na

do - na no - bis, do - na

68

do - na no - bis

do - na - no - bis pa - cem,

pa - cem, pa - cem,

no - bis pa - cem, do - na

no - bis pa - cem, do - na

72

76

pa - - - - - cem, pa - - - - -

no - bis pa - - - - - cem,

do - na no - bis pa - - - - - cem,

no - bis pa - - - - - cem, do - - - - -

no - bis pa - - - - - cem, do - - - - -

no - - - - - bis pa - - - - - cem,

no - - - - - bis pa - - - - - cem, do - - - - -

43

43

80

cem, pa - - - cem, pa - - - cem, pa - - -

do - - - na no - - - bis pa - - -

na no - - - bis pa - - -

na no - - - bis, do - - -

do - - - na no - - -

na no - - - bis, do - - -

84

pa - - - - - cem, pa - - - - - cem.

cem, pa - - - - - cem.

cem, no - bis pa - - - - - cem.

cem, no - bis pa - - - - - cem.

na no - bis pa - - - - - cem.

bis pa - - - - - cem.

na no - bis pa - - - - - cem.

KRITISCHER BERICHT

Der folgende Kritische Bericht gibt ausschließlich in der Quelle unklare oder offensichtlich falsche Stellen wieder. Für weitere Bemerkungen zum Notentext, zur Quelle und deren Quellenwert verweisen wir auf die Gesamtpublikation.

I. Kyrie

T. 27 V11 letzte Note Ganze

II. Gloria

T. 11 originale Trennung A-do-ra-mus beibehalten
T. 12 S1 zweite Note nicht eindeutig Viertel oder Halbe, entsprechend V11 entschieden
T. 24 V11 fehlendes Auflösungszeichen ergänzt
T. 29 A ganzer Takt d', entsprechend Harmonik und Motivik in den anderen Stimmen zu e' korrigiert
T. 34 T2 Textverteilung unklar, entsprechend B1 korrigiert
T. 67 T2 viertes Achtel h, entsprechend T1 korrigiert
T. 78 B2 Bogen nicht ganz eindeutig bis g, aufgrund der Textverteilung verlängert
T. 116 a" der Quelle beibehalten, siehe auch T. 221 im Credo
T. 124 T2 B1 B2 als punktierte Brevis notiert, aufgrund der harmonischen Fortschreitung korrigiert, vgl. Credo T. 229
T. 126 S1 nicht zwischen Punktierung oder Ganze-Pause zu unterscheiden, entsprechend Corn1, S2, T2 korrigiert
T. 128 Tr1 Tr2 als Brevis mit folgender Ganze-Pause notiert, aufgrund der harmonischen Fortschreitung korrigiert, vgl. Credo T. 233

III. Credo

T. 5 A Ganze, entsprechend anderen Vokalstimmen zu Halbe korrigiert
T. 17 S1 zweiter Ton f"
T. 52 S2 unklare Textverteilung in der Quelle, entsprechend Parallelstellen textiert
T. 54 V11 Ganze, entsprechend V12 zu Halbe korrigiert
T. 61–62 Corn1 durchgängig d', vermutlich Terzversehen
T. 70 Corn1 letzter Ton g', entsprechend V12 zu gis' korrigiert
T. 72 V12 zwei überzählige Pausentakte
T. 73 Corn1 zweiter Ton a'
T. 87 Tr2 Brevis mit Ganze-Pause am Taktende, entsprechend allen anderen Stimmen in punktierte Brevis verändert
T. 104 Tr2 letzter Ton e" gegen V11 f" beibehalten
T. 120 Corn1 nicht zwischen Punktierung oder Ganze-Pause zu unterscheiden
T. 137 DMC Fermate über Note
T. 140 T2 vierter Ton f
T. 142 S2 zweite Achtel Warnvorzeichen ergänzt
T. 146 Tr1 erste beide Achtel möglicherweise als 16tel notiert
T. 152 V11 zweiter Ton a'
T. 155 Organo und DMC punktierte Brevis G, entsprechend Parallelstelle T. 150 korrigiert
T. 168 originale Trennung a-do-ra-tur beibehalten
T. 179 DMC unklar ob punktiert oder mit Ganze-Pause, entsprechend T1/T2 entschieden

- T. 184 T2 erster Ton h, entsprechend Organo und DMC zu c' korrigiert
- T. 191 V11 zweiter Ton f, entsprechend Bezifferung in Organo und DMC zu fis" korrigiert
- T. 221 a" der Quelle beibehalten,, siehe auch T. 116 im Gloria.
- T. 229 B1 B2 als punktierte Brevis notiert, aufgrund der harmonischen Fortschreitung korrigiert, vgl. Gloria T. 124
- T. 233 Tr1 Tr2 als Brevis mit folgender Ganze-Pause notiert, aufgrund der harmonischen Fortschreitung korrigiert, vgl. Gloria T. 128
- T. 237 Corn1, V11 Brevis mit Ganze-Pause der Quelle beibehalten

IV. Sanctus – Benedictus

- T. 6 S1 vierte und fünfte Note wohl ursprünglich Viertel, nachträglich zu Achteln korrigiert
- T.11 V12 Ganze, entsprechend V11 zu Halbe korrigiert
- T. 46 T1 doppelte Brevis durch eine Brevis mit Beischrift „2“ ausgedrückt
- T. 47 Tr1 Fermate auf letztem Ton, entsprechend den anderen Stimmen zu Fermate auf T. 48 korrigiert
- Nach T. 47 in allen Stimmen außer S1,S2 und DMC Beischrift „Benedictus Tacet || Osanna Ut Supra“
- T. 62 in S1,S2 und DMC Beischrift „Osanna Ut Supra“

V. Agnus

- T. 1-9 DMC mit Wiederholungszeichen versehen, T. 10-18 dementsprechend nicht notiert
- T. 2/11 T2 letzter Ton gis müsste aus harmonischer Sicht eher als Viertel mit folgender Viertelpause notiert sein
- T. 33 S2 letzter Ton d", entsprechend Harmonik zu c" korrigiert
- T. 75 S2, A unklare Textverteilung, entsprechend Parallelstellen textiert
- T. 79 S1 unklare Textverteilung, entsprechend Parallelstellen textiert